

Objective:

To understand and learn the fundamentals of dance - Rhythm, Alignment, Expression.

Prarambhik 1**Anga shuddhi – Proper alignment, style.**

Single, Dugun of basic **Tatkar**

2 **Tihai** using coordination of hands, eyes, footwork etc.

5 **Mudra** and their usage(viniyoga)

Trital – Show beats of Trital by hand and recite the Bol.

3 hand movements at three levels using wrist.

Eye, Neck, Head, Chest, movements from Abhinaya Darpan.

Drishtibheda, Greevabheda, Shirobheda, Urubheda – (for exercise and knowledge)

Theory:

Definitions: Dugun, Chaugun, Taal, Sam, Bol, Mudra, Tihai, Tatkar.

Prarambhik 2**Anga shuddhi: Proper alignment, style.**

Above plus

Increased clarity and confidence in Tatkar pattern.

Basic Tatkar in Chaugun

4 **Tihai** using coordination of hands, eyes etc.

Chakkar

8 **Mudra** and usage(viniyoga)

4 final poses

Toda 2 (dance toda)

Palta (from Gat)

Theory:

Definitions: Chakkar, Chaugun, Toda, Palta

Prarambhik 3

Anga shuddhi: Proper alignment, style.

Basic Tatkar in **Aathgun**

10 mudra, usage(Viniyoga)

5 tihai

Toda

Chakradar – tat tat tat tat thun thun thun thun

Kavit – giridhara

4 toda

Gat – Parts of Gat Chaal, gat exit footwork, beginning steps

Theory:

Definitions: Aathgun, Chakradar, Kavit, Chaal

Prarambhik 4

Anga shuddhi: Proper alignment, style.

5 todas : Ability to do 5 Todas with final still pose with poise.

Gat 2

5 tihai

Taal – kerwa, Dadra, Zaptal.

Theory:

Origin of Kathak

Definitions- matra, khali, aavartan, sam, lay, aathgun, barabar, gat, toda, Paran

PRAVESH -1

Anga shuddhi - Proper alignment, style.

Shloka or Vandana with expression and understanding the use of Mudra.

Tatkar (2 types) – Clean and clear Tatkar with expression of understanding Laya and Rhythm.

Gat 3 – Matki, Krishna, Gat Nikas

Using proper Mudras for each character.

Expression for each Gat.

Executing correct Nikas, Palta, Chaal for each Gat.

Tihai 6 – Padhant with Taali – Proper and confident showing of Taal while reciting Bol of composition.

Toda – 6 - Padhant with Taali - Proper and confident showing of Taal while reciting Bol of composition.

Theory:

Names of seven classical styles :

Kathak – Lakhnow, Jaipur

Kathakali – Kerala (South India)

BharatNatyam – Tamilnadu (South India)

Manupuri – Assam , Manipur. (North East India)

MohiniAttam – Kerala (South India)

Kuchipudi – Kuchipuram , Andhra Pradesh. (South India)

Oddissi – Orissa (East India)

Pravesh-2

Anga shuddhi : Proper alignment, style.

All of the above plus

Toda : Padhant of Toda by showing **Taal** with hand.

Toda will including chakradar, Kavita, Thaata.

Tihai: Padhant of Tihai by showing Taal with hand.

Tatkar in Drut Laya.

1. Tat tat tathaithaitat
2. Khadi tatkar

Sargam

Theory – origin of Dance

1. Origin of Kathak
 2. Write a paragraph about a Kathak show or any dance show you attended. Discuss why did you like it? Or why not? Which Taal performer danced? What did the performer do in Nritya part?
 3. Names of seven classical styles and names of the states in India they are prominent or born.
 4. Research and write an episode from Krishna's life which you find interesting. Why?
 5. A paragraph (for each) on two Kathak Gurus – Pandita Dr. Rohini Bhate and Pandit Birju Maharaj
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Pravesh-3

Anga shuddhi: Proper alignment, style.

Ginati

Abhinaya: Any dance on song using various expressions (emotions). Radha-Krishna playfulness, pranks, devotion etc.

Aamad, Paran.

Tatkar - Chalan

Understand various **signs for the Taal** – Sum, khali, full Matra, half matra, $\frac{1}{4}$ Matra.

How to **write Tihai** using signs of Taal (weight of Matra, Khali, sum etc)

How to **write Toda** with signs of Taal (weight of Matra, Khali, sum etc)

Create a small **composition** using Mudra.

Create a small **Tihai** or a rhythmic footwork variation.
